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ABSTRACT

This monograph lists resources and presents suggestions for raising financial support for elementary and secondary school arts programs. It is part of a series focusing on the status, problems, and prospects of art education in the United States. All monographs in the series maintain that school arts programs are basic to individual development and a sound education. The document is intended for use by school arts support groups and/or individual advocates as they urge support from school board members, community leaders, legislators, government agencies, corporations, and foundations. The document is presented in four major sections. In section I, basic information is offered on evaluating the art-related assets of a community, becoming connected with the national art education network, and using the resources listed in the monograph to their best advantage. Section II presents an annotated listing of arts education literature including government and arts councils' reports, surveys of museum education programs, local arts resources directories, and a handbook of cooperative art-related endeavors involving universities and public school systems. Section III offers tips on grantsmanship and identifies possible funding sources in five categories--local, state, federal, corporate, and foundations. The final section identifies snags frequently encountered by people attempting to develop educational programs. Also included in this section is a checklist of major steps in the educational planning process including involving key personnel, assessing resources, clarifying objectives, gathering information on other programs and resources, developing a staged action plan, providing support systems, creating an evaluation system, and keeping the community informed. (DE)

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U.S. DEPARTMENT OF HEALTH
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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

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FOREWORD

Despite the unprecedented flourishing of the arts in America today, arts programs in the nation's schools have not experienced a corresponding expansion. In fact, with nationwide public attention focused on such problems as declining enrollment, vandalism, low test scores, and spiraling inflation, budgetary priorities are dictating the reduction of school arts programs. In some school districts, arts programs are being eliminated entirely.

We believe that school arts programs are basic to individual development and a sound education. Further, we believe that the arts should be used to stimulate learning and self-expression, and recognized as valid ways to learn. If school arts programs are to continue and expand, they require

the support of educators, school board members, parents, artists, arts administrators, students, community leaders, legislators, and government agencies.

The Arts, Education, and Americans, Inc. (AEA) has established a National Advocacy Program for Arts in Education addressed to these groups of individual advocates. AEA is a national organization formed in 1977 following the publication of *Coming to Our Senses*, the Report of the National Panel on The Arts, Education, and Americans, David Rockefeller, Jr., Chairman.

The AEA Advocacy Program, which encourages the cooperative action of these groups to ensure local level support for school arts programs, includes a public awareness campaign and consumer information service. The service provides Advocacy Program enrollees with a variety of arts in education information—the AEA newsletter, access to the AEA speaker referral service, informal consultation, and

monographs that address pertinent arts in education issues and topics.

This monograph, part of an ongoing series, speaks to one or more of the aforementioned school arts support groups. While we recognize that few monographs will speak directly to everyone, we attempt in each to address a variety of individuals. We hope this monograph will prove helpful to you in your support of arts in education. If you have not yet enrolled in the AEA National Advocacy Program and would like to do so, write to:

The Arts, Education, and Americans, Inc.
Box 5297, Grand Central Station
New York, New York 10163

ACKNOWLEDGMENTS

With grateful appreciation, we wish to thank the following organizations for helping to make possible AEA's National Advocacy Program for Arts in Education and, as part of that program, the ongoing monograph series: the National Endowment for the Arts, the Charles Stewart Mott Foundation, the Ford Foundation, and the Alcoa Foundation.

AEA's Board of Directors and Advocacy Advisory Group provided insight on the shaping of the Advocacy Program, and the Advisory Group in particular spent many hours reviewing monograph outlines and drafts.

The Advocacy Program is coordinated by Educational Facilities Laboratories, a division of the Academy for Educational Development. AED Senior Vice President and EFL Division Director Alan C. Green serves as Project Administrator. EFL's Nancy Morison Ambler is Project Director and editor of the monograph series. Deborah C. Creighton and Barbara R. Strong were responsible for editorial and photo research for this monograph.

We acknowledge with gratitude the hundreds of artists, arts administrators, community leaders, educators, federal, state, and local government administrators, parents, and school board members who continue to share with us their knowledge and myriad of experiences in the realm of school arts programs. Without their patient and detailed explanations of how their own programs are designed, managed,

and expanded—without their special vignettes about these programs—we would be unable to produce the monographs.

Finally, an important word of thanks goes to Diana M. Reische, author of *Ideas and Money*. A former editor of *Senior Scholastic* magazine, Mrs. Reische now is a freelance writer and editor specializing in both arts and education topics. Based in Pelham, New York, she is a co-founder of that community's arts center and founder of *Something on Sunday*, a winter program in Pelham that utilizes the local high school for family-oriented classes, performances, and workshops in the arts and other areas of community interest.

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Ideas and money for expanding school arts programs

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Letting your imagination soar

If ever there is a time for creativity, for letting the imagination soar freely over unexpected possibilities, it is in trying to identify potential resources for a school arts program. Money is tight—everyone knows that. So the challenge becomes to tap resources that cost little or no money (at least little school district money) while the program proves its value.

This monograph is essentially a roster of resources for use in developing and supporting school arts programs. The examples sprinkled through the listings are offered in hope of stimulating additional ideas of your own about the people, businesses, organizations, institutions, and alliances that might be utilized in an arts program in your schools. We have tried in this brief account to provide an introduction to the publications, agencies, organizations, and resources that might be

consulted first by anyone—teacher, parent, administrator, student, school board member—involved in the early stages of developing an expanded school arts program. To veteran arts administrators and grants specialists, the suggestions may seem rudimentary. The catalogue is offered, however, as a starting point for those not yet connected with the growing network of individuals around the nation who believe strongly in the importance of school arts programs.

Most of the resources cited lead directly to additional resources. For instance, nearly all of the organizations produce newsletters and other publications. The books contain bibliographies and other leads to more information.

While this guide focuses on state and national resources, it cannot be over-emphasized that the strongest and most enduring support for your program can come from within your own community. Only those who live in a community can identify its unique resources. This guide points to the types of local institutions and people who have participated in other successful arts education programs.

EVALUATE YOUR ASSETS

You start by focusing upon natural advantages, things that can be done and done well. If you have a school system with a strong urban arts program, start there. If you have a good museum program in the community, start there. Build on what you have and add to it.

JEROME HAUSMAN,
President, Minneapolis College of Art and Design

Tapping the networks

Publications

The following roster should not be interpreted as a survey of the rapidly growing body of arts education literature. Rather, the sources are intended to serve as good starting points.

Arts and the Schools, Jerome Hausman, ed., 1980. The authors, among the foremost arts educators in the United States, assert that school arts programs are *basic* to a sound education, and call for the integration of the arts into the curriculum of each school. McGraw-Hill Book Company, Distribution Center, Princeton Road, Hightstown, NJ 08520 (\$14.95).

Arts in Education Partners: Schools and Their Communities, Nancy Shuker, ed., JDR 3rd Fund, 1977. Case studies of programs in several cities. American Council for the Arts, 570 Seventh Avenue, New York, NY 10018 (\$6.00).

Coming To Our Senses: The Significance of the Arts for American Education, 1977. Official report of the national Panel on The Arts, Education and Americans, David Rockefeller, Jr., Chairman. A comprehensive discussion of the history of and rationale for arts education. Model programs, funding, and recommendations are presented. McGraw-Hill Book Company, Distribution Center, Princeton Road, Hightstown, NJ 08520 (\$9.95 hard cover, \$5.95 soft cover).

Evaluating the Arts in Education, Robert Stake, ed. Charles E. Merrill, 1975. Discusses the need for evaluating school arts programs and includes guidelines for doing so. A 45-page bibliography includes abstracts and annotations (\$6.95). Out of print, but available in some libraries and bookstores.

Interchange, the newsletter of the Alliance for Arts Education, is available free of charge and provides authoritative bi-monthly information on conferences, workshops, funding sources, publications, and state and regional activities of the Alliance and other groups that promote arts education. Alliance for Arts Education, John F. Kennedy Center, Washington, DC 20566.

Performance: A Complete Experience: Guidelines for Developing Classroom Materials, 1979. Education Department, John F. Kennedy Center, Washington, DC 20566 (\$1.50).

While some of its activities are primarily useful to teachers in the Washington metropolitan area, the Office of Elementary and Secondary Education of the Smithsonian Institution offers a number of services, publications, and exhibits to schools nationwide. Two publications are *Art to Zoo*, a bimonthly publication for teachers



of grades three-six, and *Let's Go to the Smithsonian*, published five times per year for high school teachers. Both publications are available free of charge from the Smithsonian Institution, Office of Elementary and Secondary Education, Room 1163 A.N.I., 900 Independence Avenue, S.W., Washington, DC 20560.

An excellent survey of museum educational programs is *The Art Museum as Educator*, Barbara Newsom, ed. Council on Museums and Education in the Visual Arts, 1978. University of California Press, 2223 Fulton Street, Berkeley, CA 94720 (\$14.95).

THE MUSEUM CONNECTION

The Minneapolis Institute of Art offers several programs designed to provide educators—present and future—with the information and skills necessary to successfully integrate museum experiences and circulating materials into the curriculum. In addition, the courses serve to introduce teachers to volunteers at the Institute and other area museums.

The Institute offers five-week courses as well as seminars and one-day workshops—some for graduate credit—on a variety of topics. For example, in one course developed in conjunction with the Professional Growth Committee of the Minneapolis School System, a teacher plans a class trip to a museum. The teacher then conducts the visit and critiques it with museum staff.

For more information contact Terry Zeller, Education Department, Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, MN 55404.

Troubled Youth and the Arts: A Resource Guide, Catherine Pierce, ed. Project READ, Inc., 1979. A 200-page guide developed as a tool for programs serving delinquent or potentially delinquent young people. Its scope is broad and the descriptive listings of agencies, organizations, and publications cover the gamut of resources that can be utilized in any school arts program. An excellent comprehensive listing of available resources. Project READ, Inc., P.O. Box 994, Columbia, MD 21044 (\$5.00).

Try a New Face: A Report on HEW-Supported Arts Projects in American Schools. U.S. Office of Education, 1979. Case studies prepared under contract by four national arts education associations in music, dance, theatre, and art. The final section includes exemplary projects in 43 states with contact names and addresses. Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402 (\$4.50).

Other periodicals that regularly include pertinent articles are *Art Education*, *Art Teacher*, *Journal of Aesthetic Education*, *Music Educators Journal*, and *Secondary School Theatre Journal*. Arts professionals on your school staff already may subscribe to these or other useful journals.

Resources

LOCAL RESOURCES

Almost without exception, successful school arts programs make intensive use of community arts resources. Dancers and musicians perform in the schools, and students move out into the community to attend rehearsals, film their neighborhood, visit galleries, and sketch the built environment around them. Nor do successful programs stop with the "official" arts community. They canvass the ranks of parents and school faculty for artistic talent and seek from businesses contributions of art materials or expertise.

Local arts resources directories. There already may be an arts resource guide for your city or region, and a telephone call to the nearest arts council will tell you if such a local guide exists. If not, you may want to consult a directory for a comparable community to glean ideas on the types of resources you might utilize.

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Three such directories are:

Community Arts and Humanities Resources Handbook. Compiled by the Arts in Education Committee for the Junior League of Birmingham, 2212 20th Avenue South, Birmingham, AL 35223.

The Los Angeles County Arts Resource Directory. Published in two editions for teachers, Edition I for K-6, Edition II for 7-12. The *Directory* is an outgrowth of the Los Angeles City/County Conference on Arts in Education, cosponsored by The Arts, Education, and Americans, Inc. Mt. San Antonio College Community Services, Lively Arts Resource Center, 1100 North Grand Avenue, Walnut, CA 91789 (Edition I - \$4.50; Edition II (limited quantity) - \$4.00).

Schools, Museums, Zoos, Art Centers, Aquariums, Dance Companies, Science Centers, Theatre Companies: A Guide to School/Cultural Institution Partnerships and Resources for Boston Area Schools, rev. 1979-80. A free publication from the Cultural Education Collaborative, 164 Newbury Street, Boston, MA 02116.

School arts professionals. To state the obvious, professionals on your school staff—for example, teachers of art, music, dance, poetry, or theatre—are invaluable resources. So, too, is their membership in professional arts education associations (e.g., Music Educators National Conference) which connects them with individuals, trends, and resources in their field.

Arts councils. Over the past 20 years, hundreds of community arts councils and commissions have been formed. They provide linkages between individual artists, arts institutions, schools, and the public. In some cases, the commissions can provide funding, technical assistance, or informal consultation services. Some councils engage a staff member with specific responsibility for arts education.

Contact with the nearest arts council or commission is essential in the earliest stages of planning if you hope to make fullest use of your community's arts resources.

LINK UP, COLLABORATE

Across the country, schools are linked with performing arts troupes, museums, cultural centers, and arts faculties of colleges and universities. Ideally, community groups should enjoy the use of school arts facilities, such as studio space, rehearsal rooms, and auditorium stages, and students should enjoy the resources of the community.

THE UNIVERSITY CONNECTION

Groups of Four storyteller troupes from the Michigan State University Drama Department have been valued guests in Lansing, Michigan, schools since 1974. Dr. John Baldwin, originator of the program, notes that Lansing schools fund an inter-arts specialist to coordinate the teams' in-school scheduling and teacher workshops. In addition, another 50 to 60 MSU graduate students serve as drama resource people for Lansing schools.

Teams of Four storyteller productions are planned in consultation with teachers as age-graded performances, and sometimes are keyed to non-arts subject matter already in the curriculum. For instance, in a recent year, the Teams' "Metric Show" used stories like "The North Wind" and "The Three Bears" both as dramatic experiences and exposure to metric vocabulary.

For more information contact John J. Baldwin, Department of Theatre, Michigan State University, East Lansing, MI 48824.

It is likely also that the staff can be of help in putting you in touch with artists who function well in a school environment.

For lists, addresses, telephone numbers, and staff of community arts agencies, consult *Community Arts Agencies: A Handbook and Guide*, 1978. American Council for the Arts, 570 Seventh Avenue, New York, NY 10018 (\$12.50).

The National Assembly of Community Arts Agencies is a membership organization comprised of local art centers, arts councils, and arts committees. The national headquarters can provide names and addresses of local groups. For more information contact Charles Dombach, Executive Director, National Assembly of Community Arts Agencies, 1625 I Street, N.W., Suite 725A, Washington, DC 20006.

The Association of College, University, and Community Arts Administrators, Inc. can provide names of college arts faculty and staff members of community arts organizations. For more information contact William Dawson, Executive Director, The Association of College, University and Community Arts Administrators, Inc., P.O. Box 2137, Madison, WI 53701.

Other local resources. The potential list of local resources is limited only by your own ingenuity. To find volunteers, planning assistance, seed money for new programs, story tellers, musicians, poets, artists, or potters, you may wish to contact:

- ☐ local chapters of professional societies (American Institute of Architects, American Association for State and Local History);
- ☐ service clubs (Junior League, Kiwanis Clubs);
- ☐ senior citizen organizations;
- ☐ local recreation departments;
- ☐ ethnic heritage organizations.

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STATE RESOURCES

State Departments of Education. State Education Department staff members responsible for arts curriculum supervision can be your single most valuable source of information, curriculum development support, and technical assistance. They also can suggest nearby school districts with successful arts education programs.

Some states, notably California, South Carolina, Pennsylvania, and Oklahoma, have developed extensive support systems for improving school arts programs. They sponsor workshops and conferences, and aid in the development of curriculum models.

Arts councils and commissions. These state agencies are both advocates for the arts and funding agencies for arts institutions. Their programs vary from state to state, but many have at least one staff person in the area of school arts programs.

Like local or regional arts councils, the state arts agencies provide access to working artists and professional arts organizations in the state. They also can help to identify other potential resources for school arts programs.

ACA Yellow Pages (1977) lists addresses of arts councils and commissions (and of hundreds of other arts organizations). American Council for the Arts, 570 Seventh Avenue, New York, NY 10012 (\$7.50).

Alliance for Arts Education. The Alliance for Arts Education (AAE) is a federally funded advocacy network with chapters in every state. State Alliances do not have permanent offices or staffs, but are networks of individuals (such as university arts faculty, artists, school administrators, parents) concerned about school arts programs. Individuals within the Alliance can provide advice, information, technical assistance, and contacts.

Some state Alliances have expanded into broad-based membership organizations with newsletters, workshops, and other services. Mississippi, for instance, has several hundred AAE members linked by a newsletter. Colorado has a similar system of open membership.



State Alliances are grouped into regional alliances of five to nine states, which in turn sponsor workshops, conferences, and publications. Regional AAE chairpersons are:

James Allison (Western Region)
Arts in Education Coordinator
Jefferson County Public Schools
1209 Quail Street
Lakewood, CO 80215

Daniel Cannon (Pacific Region)
930 Caroline Way East
Monmouth, OR 97361

Lynne Kramer (Northeast Region)
Director, Project IMP, CT
531-B Stevens Avenue
Ridgewood, NJ 07450

Anne G. Moore (Gulf-Atlantic Region)
1003 Wade Avenue
Pascagoula, MS 39567

Charles Spohn (North Central Region)
Dean, School of Fine Arts
Miami University
Oxford, OH 45056



Searching for funds

No single source need be asked to fund an entire arts program, and not all contributions need be in the form of money. "In-kind" donations of materials, facilities, and personnel can be of equal value.

Ideally, support for a school arts program eventually will come from several sources. Such a funding mix provides flexibility, stability, and continuity. Many grants support pilot programs, demonstration models, and other short-term efforts, so the quest for grants begins anew each year. The broader the funding mix, the less the effect on the program when any one funding source is curtailed.

The keystone to your funding package might be local support—the school district or Parent-Teacher Association, for example. Without district support (money, staff time, or space) it is often difficult to attract outside funds. A key question asked by every grants-giving institution is: "What level of support do you receive locally?"

Federal and state funds earmarked for school arts programs are miniscule compared to calls upon them. Thus, an expanding arts project might tap sources

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not necessarily designated for "arts education." There is no magic to finding such money. It takes research, imagination, and persistence.

Happily, an effective program is one of its own best funding arguments. A well-publicized, well-documented project that excites and inspires students is more likely to receive funding than a project still on paper. Even if you must begin an arts project on little more than an artistic shoestring, by launching a quality project you increase the likelihood of attracting additional resources.

In addition, remember that potential funders tend to look for strong administrative support, particularly in the person of a project director.

Local funding

PTA or Boosters Club. When Alliance for Arts Education director Bennett Tarleton was asked where a new school arts program might turn for support, his instant

reply was, "The PTA." Nationwide, parent groups have provided the invaluable seed money (plus volunteer energy to raise additional funds or borrow needed supplies and equipment) in schools that now have in place innovative arts programs. While outside funding agencies may in time shift their attention to other projects, a committed parents' group is a permanent force to support a program that challenges and interests their children. By including parent representatives in all phases of the planning process, arts programs acquire invaluable funding advocates.

Principal's fund or the visual arts or music budget. Most administrative budgets have small amounts of discretionary money—enough to fund a teachers' workshop or a community conference to launch an arts education project.

Local businesses often are willing to make in-kind donations such as scrap lumber, paint, film, fabric, or the day's loan of an employee.

Local organizations often can provide money and/or volunteers. In Little Rock, Arkansas, Oklahoma City, Oklahoma, Seattle, Washington, and elsewhere,

Junior Leagues have provided volunteers and seed money for education projects in the arts.

Private donors frequently are overlooked by public schools, yet private schools and colleges routinely ask for individual contributions. San Francisco donors have given substantial funds to the Alvarado School Art Workshop, and in New York an anonymous donor recently gave \$25,000 to G.A.M.E. (Growth Through Art and Museum Experience). It is a good idea to provide a tax-exempt mechanism through which contributions may be made. Such a mechanism may be a special PTA or school district account established for this purpose.

School district funds. Arts education projects will be competing with dozens of other urgent calls upon district funds. If you hope to compete successfully, you will have to build a strong public case for your program through news articles, open houses, performances, and exhibits. Your advocates (parents, teachers, the arts community) should attend board budget hearings and lobby board members before the budget is written.

THE CONSORTIUM CONNECTION

An arts consortium in San Jose, California, began as a pilot program linking the Oak Grove School District, San Jose Unified School District, Eastside Union High School District, Santa Clara County Superintendent of Schools, and San Jose Fine Arts Commission. Art Weeks—week-long programs of performances, visual art exhibits, and study sessions for 4th-12th grade students—take place at the Center for Performing Arts, Montgomery Theatre, Civic Auditorium, and the San Jose Museum of Art.

After their inception in 1978, Art Weeks proved so successful that in 1980 the project was expanded to include students from 25 public school districts, 18 private schools, and virtually every major cultural organization in the city and county.

For more information contact Bert Gerlitz, Fine Arts Director, Fine Arts Commission, City Hall, San Jose, CA 95110.

Other local funds. Consider building fund-raisers into school arts programs. In Chicago's Kenwood High School, student musicians charge admission to several performances a year. Revenues help fund a school music program. The Alvarado project in San Francisco raised \$1,500 by selling postcards of the school's playground mural. A faculty recital at Oklahoma City's Wiley Post Elementary School raised funds to bring artists to the school.

How to Raise Money: Special Events for Arts Organizations, Ellen Daniels, ed., 1977, describes events used as local fund-raisers, plus general pointers on fund-raising. American Council for the Arts, 570 Seventh Avenue, New York, NY 10018 (\$3.00).

State funding

STATE DEPARTMENTS OF EDUCATION

Every State Education Department has funds to support pilot projects or curriculum development programs. Much of this money represents federal allocations, but is administered through the State Department of Education. To apply for funds for a school arts program, you should consult the Department's annual funding guidelines to see under which categories you are eligible for support. You may be able to fund one piece of an arts program (such as workshops for the handicapped) under one guideline and another piece under a different category (such as vocational education).

For example, in 1979-80, New York State was prepared to fund school arts programs for gifted and talented students. Two grants obtained by the project director for arts education in Herricks, a Long Island district, funded programs for students with artistic talent.

When the U.S. Office of Education (now the U.S. Department of Education) surveyed state education agencies in 1978

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to determine the level of State Education Department support for arts education, researchers found: 20 states supported arts education in-service training programs; 15 backed various demonstration projects; 13 funded arts education advisory councils.

ARTS COUNCILS

State arts councils and commissions are significant funding sources for arts organizations. Check the agency guidelines in your state to see if schools are eligible for funding. If they are not directly eligible, a collaborative effort with an art center, museum, or performing group may qualify them for a consortium grant.

Some state arts agencies conduct funding seminars for arts organizations. The grants staff of these agencies are among the most knowledgeable arts funding experts, and if they cannot supply information you need, they should be able to point you to sources



that can. In addition, you may be eligible to obtain a technical assistance grant from the arts agency to hire a consultant who will help you develop grant proposals for school arts programs.

Federal funding

Although funding originates at the federal level, virtually all federal monies to schools actually are allocated by a state agency—the Department of Education, arts council, Alliance for Arts Education, or other group. Because the funds originate in Washington, however, grant proposals for such funds must conform to federal guidelines.

The most current and readable guide to all federal funding of the arts is the newly revised *Cultural Directory II: Federal Funds and Services for the Arts and Humanities*, 1980. The Smithsonian Institution Press, P.O. Box 1579, Washington, DC 20013 (\$7.50).

U.S. DEPARTMENT OF EDUCATION

Two U.S. Department of Education programs are designed specifically to support school arts programs: the Arts Education Program and Special Arts Projects.

Arts Education Program. This program is designed to encourage development of comprehensive arts plans and in-service training for teachers. The majority of recent grants have been awarded for comprehensive curriculum development. While earlier grants provided for more grant allocations at smaller amounts (around \$10,000), the 1979 and 1980 guidelines provide for fewer grants at larger amounts.

The new guidelines also stipulate that projects must involve public or private organizations (such as galleries, arts councils, universities, museums, or community theatres) that help to strengthen school

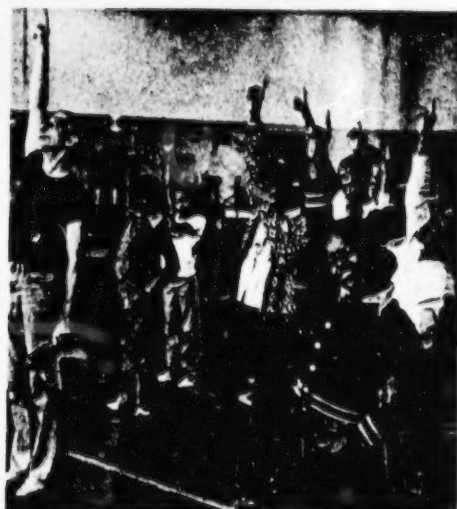


arts programs. For instance, in 1980, schools in Little Rock received a \$50,000 grant for a collaborative effort with major arts institutions, including the State Arts Center, Opera Theatre, Repertory Theatre, Symphony Orchestra, and Old State House Museum. The grant funds a community liaison on the schools' staff to design and put into effect an arts plan for students in grades 4-6.

Special Arts Projects. Under the Emergency School Aid Act (ESAA), Special Arts Projects allocates discretionary funds for artists-in-residence to promote intercultural and interracial communication. Project funding is limited to schools with at least 20 percent minority students. The project also funds comprehensive arts programming and training and support programs.

In 1979, for example, Seattle public schools received funding for an Arts for Desegregation project. The Texas Commission on Arts and Humanities received \$100,000 for Special Arts Projects in schools in five cities

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Elementary And Secondary Education Act (ESEA Title IV-C). Schools in most states have tapped IV-C Improvement of Local Educational Practices funds to support arts programs. For instance:

- ☐ Georgia's Muskogee County schools received \$106,000 for a Fine Arts Career Education program.
- ☐ Montana's Richland County schools received \$1,001 for "Lights, Camera, Action," a program designed to train students in visual communications and movie composition.
- ☐ Arizona's Sunnyside schools received \$25,000 to teach the history of the Sonoran desert region using library and photography resources.
- ☐ Ohio's Willard schools received \$2,000 to promote "Understanding Ethnic Music through the Use of Resource Kits."

One U.S. Department of Education survey pinpointed over 300 school arts-related programs funded under a variety of project titles. In each case, the objectives of the arts program meshed with the objectives of a funding category *not* specifically earmarked for the arts. For example:

- ☐ Boston Public Schools received approximately \$200,000 under a Bilingual Education Program for a bilingual theatre arts project.
- ☐ Oklahoma's Jay Public Schools received nearly \$85,000 under the Indian Education Program for an Indian studies project that includes visiting lecturers, craftspeople, and performing artists.

Additional information and current guidelines for federal programs may be obtained from Lonna B. Jones, Arts Education Coordinator, U.S. Department of Education, Room 4129, 400 Maryland Avenue, S.W., Washington, DC 20202, or the Department's Interim Regional Coordinators:

Allen Apodaca
Arcide Building
1321 Second Avenue
Seattle, WA 98101

Edward Baca
1200 Main Tower Building
Dallas, TX 75202

James Ballantyne
U.S. Customs House, Room 195
721 19th Street
Denver, CO 80202

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Kansas City, MO 64106

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Boston, MA 02203

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101 Marietta Tower Building
Atlanta, GA 30323

Josue Diaz
Federal Building
26 Federal Plaza
New York, NY 10007

Caroline Gillin
Federal Building
50 United Nations Plaza
San Francisco, CA 94102

Robert Smallwood
Gateway Building
3535 Market Street
Philadelphia, PA 19104

THE COMPREHENSIVE EMPLOYMENT AND TRAINING ACT (CETA)

CETA funds, designed to reduce unemployment, fund visual and performing video specialists, administrators, artists, and other personnel in many school arts projects. For CETA guidelines, contact your city or county administrative offices, or the regional offices of the U.S. Department of Labor.

Artistic Applications of CETA is a ten-page pamphlet, published in 1977, which explains the CETA application process and ways in which CETA funds have been applied to arts programs. For your free copy, send a stamped, self-addressed envelope to Alameda County Neighborhood Arts Program, 1214 Webster Street, Oakland, CA 94610.

NATIONAL ENDOWMENT FOR THE ARTS

The Artists-in-Schools Program of the National Endowment for the Arts provides state arts agencies with funds to place musicians, poets, dancers, architects, potters, painters, actors, and other artists in

schools across the nation. The Endowment awards grants to state arts agencies on a matching basis, and administration of local school applications is handled by the agencies. For more information and guidelines for the Artists-in-Schools Program, contact Education Program, National Endowment for the Arts, Program Information Office, 2401 E Street, N.W., Washington, DC 20506.

NATIONAL ENDOWMENT FOR THE HUMANITIES

The National Endowment for the Humanities considers grant proposals under two funding categories: Youth Programs and Elementary and Secondary Programs.

Youth Programs supports arts activities with primarily historical, philosophical, or analytical approaches, or activities that serve as a tool to strengthen the humanities learning experience. For more information contact Marion Biakey, Director, Office of Youth Programs, Division of Special Programs, National Endowment for the Humanities, 806 15th Street, N.W., Washington, DC 20506.

Elementary and Secondary Programs considers proposals for projects which strengthen the study of the humanities in



elementary and secondary schools. A project to infuse in a school's curriculum the history of visual arts or history of drama, for example, might be proposed to this Program. For more information contact Francis Roberts, Assistant Director for Elementary and Secondary Programs, Education Division, National Endowment for the Humanities, 806 15th Street, N.W., Washington, DC 20506.

Corporate funding

For specifics on large corporations and their funding patterns, see *Guide to Corporate Giving in the Arts*, American Council for the Arts, 570 Seventh Avenue, New York, NY 10018 (\$13.75).

Single copies of *5,123 Examples of How BCA Companies Supported the Arts in '78 and '79* are available free of charge from the Business Committee for the Arts, 1501 Broadway, New York, NY 10036. Also available free from BCA are single copies of *Approaching Business for Support of the Arts*.

THE BUSINESS CONNECTION

Boston's Cultural Education Collaborative, a nonprofit group, provides planning, fund raising, and training assistance to cultural organizations and schools engaging in cooperative educational programs throughout Massachusetts. The Collaborative has paved the way for each of Boston's 19 high schools to be adopted by a corporation, and other corporations are available on a standby basis to provide resources as needed.

While the pairings are not strictly arts-related (the focus is on career education and exposure), school arts projects have benefited. For instance, some companies sponsor visiting dance and theatre groups or mount exhibitions of student artwork in "their" schools.

For more information contact Stephen Marcus, Deputy Director, Cultural Education Collaborative, 164 Newbury Street, Boston, MA 02116.

The *Taft Corporate Foundation Directory*, rev. 1979-80, is an extensive compilation of information on the largest 321 corporate foundations in the United States. The *Directory* lists sample grants and areas of corporate funding interest. Taft Corporation, 1000 Vermont Avenue, N.W., Washington, DC 20005 (\$125.00).

As with most fund raising, personal contact is often helpful in obtaining corporate funds. It is important that your arts program advisory/planning committee and members of the school board be surveyed to see if they know individuals in the business community who might influence funding requests.

Foundation funding

Local private (i.e., family or corporate) and community foundations may fund part of a school arts program. National foundations are unlikely to support a first-year project, but may fund innovative or exemplary programs that have shown promise, strong local support, and administrative continuity. If a strong school/community

advisory group exists for your local arts project, members of the group may have contacts with the decision-makers in local foundations.

After establishing personal contacts with local foundations, the next step in the search for foundation assistance might be the *Foundation Directory* (7th ed.), which profiles nearly 3,000 foundations. The *Directory* is published by The Foundation Center, 888 Seventh Avenue, New York, NY 10015 (\$41.50). The Foundation Center also maintains a second national office at 1001 Connecticut Avenue, N.W., Washington, DC 20036.

Major field offices are:

The Foundation Center
312 Sutter Street
San Francisco, CA 94108

The Foundation Center
Kent H. Smith Library
739 National City Bank Building
629 Euclid Avenue
Cleveland, OH 44114

In addition, more than 50 regional cooperating centers are open to the public.

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Grantsmanship

The resources and publications cited below barely skim the surface of the complicated field of grantsmanship. Grantsmanship is not an amateur sport, but it can be played successfully by newcomers proficient in the rules of the game—following guidelines precisely and meeting proposal deadlines. Many excellent publications are available in libraries for those who want to master grantsmanship skills. The publications cited here will direct you to other publications not necessarily available in libraries.

A primary source of current information on foundations, corporate funding, program planning, proposal writing, and federal funding is *The Grantsmanship Center News*, a bimonthly publication of the



Grantsmanship Center, 1031 South Grand Avenue, Los Angeles, CA 90015. Annual subscription rate: \$20. Copies are available in many reference libraries.

"Grantsmanship Resources for the Arts and Humanities," an authoritative article by John Broman, appeared in the March/April 1980 issue of *Grantsmanship News*. His article is a 23-page annotated summary of the most up-to-date guides, resources, and organizations in the field. Reprints are available at a cost of \$1.55 each from the Grantsmanship Center.

One of the most current, comprehensive, and readable books in the field is *Grants for the Arts* by Virginia White, 1979, Plenum Publishing Corporation, 227 West 17th Street, New York, NY 10011 (\$19.95).

In closing

As we mentioned in the beginning, the resources and ideas presented in this monograph are only a sample of individuals, organizations, agencies, technical assistance ideas, and other funding resources for the arts education field. By starting with a few of them, you and your program can connect quickly with the rapidly evolving support network of people deeply committed to the value and indeed the necessity of school arts programs. In closing, we direct your attention to possible program snags and objections as well as the all-important planning process.

Snags and objections

Be certain that you have ready responses to the following typical snags and objections to school arts programs. We offer a few thoughts on answering or avoiding these common pitfalls.

☐ *No time in the curriculum.* Why not infuse the arts into the existing curriculum? For instance, in a Massachusetts junior high school, an interrelated arts unit on Elizabethan England included reading and performing Shakespeare, constructing musical instruments of the period, learning Elizabethan ballads, and designing period costumes. In Salt Lake City high schools, students can substitute a dance class for traditional gym classes.

☐ *No staff available for new programs.* Perhaps existing staff can be used in new ways. Are weekend sculptors or musicians on the faculty? What about volunteers and parents? Can you utilize the educational staff of a local museum? Or look for additional personnel funded by non-school

sources such as CETA (Comprehensive Employment and Training Act) or the Artists-in-Schools Program of the National Endowment for the Arts.

☐ *No money in the budget.* Some of the best programs started with no funds—just a good idea and lots of energy. San Francisco's Alvarado School Art Workshop, which later expanded to include some 40 schools, began in the school cafeteria with about \$25 for flour and salt. Talk to the PTA about start-up funds.

☐ *No interest shown by the school board.* Your advisory committee should include one or more school board members.

☐ *The taxpayers won't like it.* Successful programs create their own momentum and enthusiasm, and parents—who are taxpayers—become fervent supporters. Try to build a program that benefits the community through performances, exhibitions, or rehearsal space, for example. And don't forget to publicize your arts program.

☐ *It's a frill, and we have more important things to teach.* Read *Coming To Our Senses* (especially pp. 49-87) for a wide-ranging discussion of the importance of school arts

programs. Be sure you have your own response ready, or this objection will confront you.

☐ *Our school (or our district) does not have the facilities or the resources.* Beg, borrow, or do without. Borrow space and resources from other institutions, such as museums, community centers, colleges and universities, and libraries.

☐ *Resistance by teachers.* Some arts programs, particularly those involving visiting artists, have faltered because teachers felt threatened or offended by the attitudes, values, and behavior of those they saw as outsiders. Build into your program ways to foster mutual trust, respect, and communication between the "education tribe" and the "arts tribe."

☐ *Our community has no cultural resources to tap.* You have not yet identified them. Perhaps you do not have the Metropolitan Opera or the Cleveland Orchestra in your community, but undoubtedly there are local folksingers, craftspersons, photographers, writers, and painters.

SHARE THE EXCITEMENT

In those projects where things seemed to be running smoothly... there had been a major effort to inform and enlist the support and understanding of the community-at-large. Parents, interested colleagues, and other citizens were welcome in the schools and other project locations. They were encouraged to attend all kinds of special project activities—open houses, lecture-demonstrations, workshops, performances.

Try a New Face: A Report on HEW-Supported Arts Projects in American Schools, U.S. Government Printing Office, Washington, DC, 1979.

A planning checklist

Although space does not permit a detailed discussion of the planning process, this checklist includes points that other arts education program developers have found helpful.

- ☐ *Involve key personnel* (teachers, parents, artists, administrators, school board members, arts council staff) in the planning.
- ☐ *Assess your resources.* Include community arts education programs in your survey.
- ☐ *Clarify program objectives.* You will need a clear statement of objectives to attract funding and other support. These objectives may change as your program evolves.
- ☐ *Gather information* on other programs and potential resources.
- ☐ *Identify additional resources needed:* information, facilities, materials, in-service training, personnel.



- ☐ *Develop a staged action plan* to implement the objectives. What will be done when and by whom?
- ☐ *Identify obstacles:* resistance to change, lack of facilities or funds, unpersuaded teachers or administrators.
- ☐ *Devise strategies* to meet or circumvent program obstacles.
- ☐ *Provide the necessary support systems* (workshops, in-service training) for teachers and administrators.
- ☐ *Build in an evaluation system* for use by teachers, parents, artists, administrators, and students.
- ☐ *Keep your community informed.* Invite parents and community leaders to the schools for performances and art exhibits.